



Papa! School begins in a few days. Please give me eight cents in postage stamps and I will send a letter with six cents enclosed to the Spencerian Pen Co., 810 Broadway, New York, for twelve school pens in a nice nickel-plated box. Their pens are the best and last the longest.

BOY'S FIRST LESSONS IN BUSINESS PENMANSHIP, SPENCER & RICE'S SYSTEM.

Being a fac-simile of the Author's Writing, intended to impart to the learner a hand-writing at once

BEAUTIFUL AND PRACTICAL.

**A PLAIN GUIDE INTO THE
Simple Movements, Principles, and Leading Combinations of the Art;**

With Explanations, Directions, and Short Rules, to govern in all the features of Writing, viz.

FORMATION, COMBINATION, SHADE, SLOPE AND ARRANGEMENT.

Carefully prepared for Public and Private Schools and Seminaries.

Entered according to Act of Congress, in Dec. 1848, by Spencer and Rice, in the Clerk's Office of the District Court of Ohio.

INTRODUCTION.

DEAR YOUNG FRIEND,

While others train the mind to *think—inddle!*

'Tis ours to guide your powers *aright—to write.*

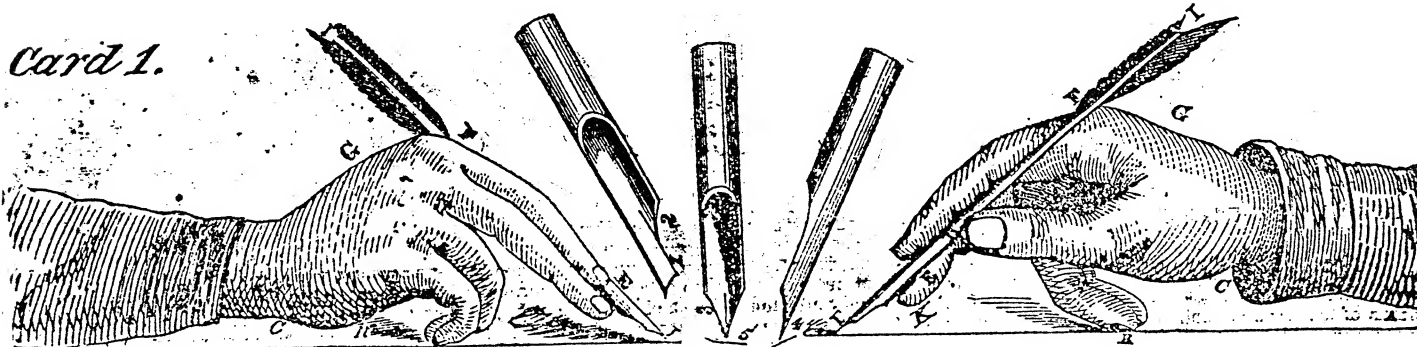
"And we wish to introduce you into a Business System at once—because business will soon be yours, " as surely as grass grows and water runs," and you continue to live and improve. Our design is, in this work, to assist the teacher, in school, to a suitable commercial system— from which to teach whole classes by blackboard illustrations and otherwise—and the school boy to a system he can *study*: that by the united efforts of teacher and pupil (the same as in other branches of learning) a knowledge of the Art of Chirography may be the more certainly and rapidly secured.

Making the Art of Writing, a study (the same as Orthography, Arithmetic, Geography, &c.) is found to be the most efficient and certain, and is rapidly becoming a Rule of Instruction in our schools.

The Author also desire to aid those who have not the advantages of school with instructions that will serve them in place of the living teacher—and secure the *enlightened* impulse of *mind* to guide the muscles into polished *iragery!*

We sincerely hope you will carefully study the Instructions, and Rules of application—using your best endeavors to *understand* the structure of, as well as to *imitate* the copies before you. Your friends,

P. R. SPENCER,
V. M. RICE.



When the Demon of Discord 'gainst Liberty rose,
Each flew to the weapon best fitted to win;
The Demon's artillery burst on her foes,
But Liberty triumph'd by aid of the—Pen.

Writing, is a secondary power of speech,
Therefore he who cannot write, is in part dumb.

PEN MAKING.

Every mechanic should be able to put in order the tools he wants to use. The chopper should sharpen his own axe, the sawyer file his own saw, and the writer should make and keep in order his own pen.

Use the metallic pen if you choose; but if you desire a pen of the time honored goose-quill, the following are the directions for making the *Business Pen*. Prepared (or clear) quills are numbered by their weight, and business writers use all numbers, from 12 to 80. The common quill is also used, but should cure a year before being used—and should then be scraped, first *downward*, then *upward* to give it a polish, and then the barrel of the quill rubbed with a woolen cloth to remove the fuzz from the surface, which will otherwise combine with and injure the ink. The clear quill is also benefited by rubbing. For Business pen see length of split and shape of nib in centre drawing, Card 1. Provide yourself with a keen pen-knife.

If your own means should fail ask the loan of another,
And appeal the next day to your father and mother.

Having obtained a clear split from the right tooth of the nib *perpendicular*, at Fig. 2, by having the open part of the quill barrel *upward*, as you whittle, and the knife blade in a perpendicular direction. Then, turn the left edge of the pen upward, (the open part to the right,) and whittle the left tooth with an *inward bevel* and to an even point with the right tooth—see fig. 3. Now lay the nib, or teeth, pressed together, on the surface of the left thumb nail, holding it thereon by the 1st, 2d and 3d fingers—now with the edge of the knife (blade leaning from you) make a fine *sloping clip* down to the nail—see fig. 4.

Now, with the edge of the knife still on the nail—curve the back of the knife toward you till it is erect, push the heel of the knife a little from you, slip the edge half way up the sloping clip, and suddenly make a perpendicular diagonal clip, thus leaving the right tooth to the nib a little the longest, and with a diamond point. For a fine Pen leave the split one third the length of the split in centre drawing of Card 1.

PAPER, INK, AND POSITION FOR WRITING.

Use loose paper generally in learning to write. Loosen the sheet on which you are to write, and retain some three or four other sheets beneath it. By writing on a loose sheet, you gain much by its gentle elasticity. Secure old paper if you can, and that of letter size is the handiest. Have a glass inkstand with good clean ink, frequently renewed and preserved from evaporation and dust by keeping the stand stopped with a cork when not in use. The best position of the body for writing is, to sit or stand with the left side obliquely to the table or desk—the side scarcely touching the table. The feet (when sitting) thrown out to the right obliquely with the table, to harmonize with the regular slope of the letters. Lean *forward* as little as possible, for an erect position is most conducive to health. The body should incline gently over to the left and steady itself on the left arm, which is drawn in near the body, and parallel with the edge of the table, the fingers of the left hand, (palm downward) resting on and steadying the paper. The left edge of the paper even with the right side, and the lower edge of the paper parallel with the front edge of the table. Now in this position the right arm drops down to, or toward, the right side at right angles with the paper, the rests of the hand and arm at B, A. (Card 1,) are gentle and therefore moveable, and the natural movements up and down in attempting to write, will give the true slope of letters and parts. This is the most easy, elegant, and effective position; is soon acquired and when acquired is never abandoned by the good penman. It leaves the muscles of the right arm free to act, the arm readily swings out upon the shoulder joint, (in the act of writing) keeping pace with the hand and fingers from the left to right edge of the paper, and then with an easy motion drops again to the right side to repeat its social journey. In writing as easily as at dinner, and should you ever vary from the position preferred, be careful to have your feet and paper bear the same relative position to the body, and avoid pressing the right arm so as to destroy the moveable rests at A B, Card 1. Keep Card 1 generally before you when writing, to study, and regulate the position of the hand and pen by.

MOVEMENTS IN WRITING.

1st. *Muscular*. This is a movement of the forearm and whole hand in any direction, by resting lightly at A. B. (card 1,) and sliding thereon, keeping the fingers inactive and *well extended*, as in drawing. See combining mark, Copy 1st.

2nd. *Finger Movement*. Which is an extension and contraction of the first and 2nd fingers and the thumb; the arm and hand resting at the points A. B. just heavy enough to suspend muscular action for the instant. See central marks of copies 2 and 3.

3rd. *Mixed Movement*. Which is a simultaneous action of the forearm hand and finger at the same time, as in the longest direct marks of copies 4 and 5.

4th. *Whole Arm*. Is the movement when the forearm is raised a little from the table at A, (see left drawing, Card 1,) and the whole arm and hand slide on a moveable rest at B. This is a bold movement, used on the Capital O, Copy 8—the stem in Copy 12—in all the marks, curved and direct of A. 1, A. 2, and to combine in exercise C, 13 E, and in exercise on Copy A.

Pen Holding. (See Card 1.)—Take the pen in hand to commence writing, with the forefinger nearly *straight*, and restore it to this position whenever the fingers become bent and cramped. When you begin a word or line, have the resting point B so far below the line on which you are to write, that you *must* straighten the forefinger to reach the ruled line at i, (Card 1.)

Grasp your pen lightly! if you hold it too tightly
You weary your hand, and your letters look frightfully.


Curve the wrist *upwards*, at c, till by habit it will remain at $\frac{3}{4}$ an inch above the table. Never let your right hand fall over to the right till its right edge is on the table. It is a *lazy* habit, prevents the hand from sliding easily across the paper, and makes very rough marks by the manner in which it brings the point of the pen on the paper. But keep your hand well inclined over to the left and make it move across the paper in this position,

Explanations, Definitions, and Rules for the Numbered Copies.

Now, dear sir, in the true position at the table, with the paper properly placed, the pen correctly in hand, and Card 1 before you, we suppose you are ready for writing;

Please then take up and begin on

With pleasant noble firmness on thy brow,
And manly resolution in thy heart.

COPY 1st. This copy is used here as an *exercise*, to train the hand and arm to slide freely from left to right across the paper, in combining letters and parts of letters, by horizontal muscular motion. With fingers well extended, put the pen lightly to the paper on the ruled line, near the left edge, and slide the arm and hand steadily and lightly at B. A. about an inch to the right, very gently rising your mark from the ruled line. You are now at the height of small *n* above the line, and thus far the movement is *muscular*. Now keep your pen on the paper as lightly as possible, and bear a little more weight on the points B and A to steady the action of the fingers; and, by sudden but steady *finger contraction* settle the *centre* mark fully down to the ruled line. Keep your pen on the paper, lighten up at points A. B. and by a muscular motion pass another inch to the right, and then repeat the *first* motions through the line, and write line after line, and page after page till you can slide freely across the page, keeping your hand on its place and not permitting it to turn over on its right edge. This copy may be written *between* ruled lines, and crosswise on the same pages after they are dry.—The  in the copy points the direction of the muscular motion.

COPY 2ND. This is the *first principle* in writing, sometimes called direct I—with extensive scope of the hair line on the left and right to give more practice to the muscular movement. With fingers extended (see Card 1) place the pen lightly on the paper far *below* the line on which the naked principle rests (say on the next line below) and with a light, gently *concave* muscular movement, slide to the top of *i* just above your selected line—then bear a little more weight at A. B. and by quick careful *finger* movement, settle the pen lightly and fully down to the line; then lighten up at A. B. and pass lightly with muscular *concave* movement to the base of the ruled line above. Thus two *concave muscular* and one *finger direct* movement construct the 1st principle and

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

all letters and parts depending on it for formation—which are *i, t, u,* and *w* *entirely* and the right half of *a* and *d*. Write freely after this copy under

RULE 1st. The *hair line*, or ascending mark, in all letters and parts formed of the 1st principle is by gently *concave muscular* movement. Also

RULE 2ND. The descending, or *principal mark*, in all letters and parts, formed of the 1st principle, is made by sudden careful *finger movement* settling the pen fully down to the ruled line. Also

RULE 3RD. In all letters and parts depending on the 1st principle the *hair line* and *principal* connect at the top—except in *t*, when the marks unite at the height of *i* from the line. The *t* used to *terminate* words as in *unit*, is an exception to this rule.

COPY 3RD. This is the *2nd principle* in writing, with a redundancy of hair line on the left and right, the better to secure muscular motion.

Place your pen lightly on the line *below* that on which the naked principle is to rest, at the Index or . (Wherever the  appears in your copies, study well that part of your work towards which it points.) Then with a gently *convex* muscular motion, pass to the height of *r* above the selected line—then bear a little heavier on the points A. B. and by light *finger movement* (Rule 2) settle the pen to the base of the line—then by *convex muscular* motion carry the hair line on the right to the line above. This principle, by the addition of the proper *characteristic* at its top on the *right* becomes *r*; it is also the 1st part of *n*, the two first of *m*, and the 1st of another kind of *w*. You perceive that as principles are formed into the letters, by adding their proper characteristic, as a *dot* to *i* and a *cross* to *t*, the name of them is designated above, in small Roman—to aid beginners in learning to *read* writing. In writing after the 2nd principle—*first* write many lines after the simple mark alone,—then several lines of *r*, then of *n*, and then *m*, then *w*, carefully preserving the *convexity* of their hair lines, which *convexity* determines the principle itself.

RULE 4TH. All letters and parts depending for formation on the 2d principle, are begun and combined with a gently *convex* hair line, and connect at the ruled line.


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RULE 5TH. The *distance* of parts of letters, both of the 1st and 2nd Principle is equal to their height—and letters of these principles connect with themselves and with all other *contracted* letters, by free *muscular* motion. (By *contracted* letters are meant, those that occupy the least height on the line, such as *a, e, o, n, r* &c. and such letters and parts are always light.)

Now friends, you know something of the use of the 1st and 2nd principle, and the letters formed of them—and the muscular and finger movements. Now we wish to refer you again to the 1st line of Copy 1st, and introduce it as the

3rd Principle. It is made to form one kind of *r* with a slight shoulder at its top on the left, as in the word *remarks*, copy 7. It is the finish of *h n k w p*, and the first of *y*. It is a compound principle, embracing in fact both the 1st and 2nd principles. Practice freely on it, and often refer to it and practice it as a profitable exercise.

RULE 6TH. The 3rd Principle connects in *h m p w*, at the ruled line; in *y* at the top.

COPY 2, 3, E. This is intended as an exercise on the 1st, 2nd, and 3rd principles, in the combination *unit*. 'Seven of this combination fill the line,' and are $\frac{3}{4}$ of an inch apart, joined by muscular combinations—see . Write through the line without lifting the pen—and write line after line and page after page till you can write it easily. Incline your wrist well over to the left (see Card 1) and mind the *concave hair line* in *u i* and *t, unit*, and the convex in *n*, and make short turns where you detach mark from mark.

You have, no doubt, done well on the word *unit*, and we now refer you to 2nd line of copy 1st as the small *o*, or


4th Principle. To execute, this Principle and exercise, place the pen lightly on the paper near its left edge and at the height of small *o* above the line—then with a muscular motion, slide one inch directly to the right—then with *finger* movement draw the left of *o* lightly and directly down to the line, and carry up its *hair line* on the right by *finger* movement. The width of small *o* should be half its height—and *o* is joined to itself by a straight muscular hair line draw from top to top. Write through the line without lifting the pen, and devote several pages to this copy, and afterwards often return to it for an exercise. Now take up Copy 6. The *finger movement* which forms this principle (the 4th) forms in addition to *e e o*, also the first half of the compounds *a d g q*

To make a *d g* or *q*; first by muscular motion, throw upwards on the left to the top of the *o*, a gently *convex hair line*, as directed

in copy 6 by the *rest*; then, with a gently curved descending movement towards the left shoulder, by finger contraction, draw a light mark fully to the line; then on the line turn quickly and pass directly across to the top of the *leaning o* which these motions form—thus so sloping and narrowing *o* that the *finish* of these letters can be made on the *regular* and usual slope, without lifting the pen or marring the beauty of the oval.

RULE 7TH. To join *a, d, g, q, c,* or *e* to the letter that *precedes*, take distance twice as far as if you would join *u* or *i*; for the oval of these letters sweeps much to the *left*, in forming, towards its preceding letter. Mind to study and apply this rule, or you will find letters of this class closely huddled.

RULE 8TH. *a, d, g, q,* and *c*—connect with themselves and with all other letters at the top of their oval. Preceding letters connect with *e* at its center.

COPIES 4TH AND 5TH exhibit *straight* or *direct mark* used as the **5th principle**, in forming the *extended letters* or such as are raised above the line beyond the height of *n, i, &c.*, or descend below the line which are *p, h, f, l, y, g, b, k, j,* and long *s*. In the copy,  points to the slope of the *direct mark*, which is formed by the gentle muscular motion, and by finger contraction together—the hand sliding a little downward, toward the right shoulder at *B A* as the fingers contract. Finger *extension* is also required in the hair line when this mark is formed into *p, h, l, b, f, y, g, j,* and the *rest* ascends at *B A*. Now grasp your pen lightly, extend your fingers to begin, and make many lines of the *light* direct mark only, then several lines of the principle, light at top and shaded gradually to its base—then several lines of the combination, *PEN*, and then of the combinations as they occur through these copies.

RULE 9TH. Letters of the *Extended* class are generally shaded in their *principle* or *descending* mark; see copies 4 and 5. The *j* and finish of *y* and *g* are never shaded.

RULE 10TH. The *extended letters* are formed by muscular and finger movement, acting conjointly.

COPY 7. The first three characters in this copy, show the different ways of forming the *Capital stem* or *reversed o*, which is

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the *leading* mark of the Capitals, and is the **6th principle**. In the *centre* mark the principle is shown in its perfect form as used in Capital *J, T, S, &c.* The others show it as in Capitals *H, Y, K, P, &c.* Follow over this principle a few times with a *dry* pen to gain a definite idea of its structure, and notice, and imitate also with ink its gentle curve at the top, and beautiful harmonious curve at its base, where the width is $\frac{2}{3}$ the extent of the reversed oval. The first curve is *light*, the 2nd shaded.

RULE 11TH. In the curves of Capital letters—light and shade or shade and light, are successive and curves must harmonize.

When you have taxed your ingenuity thoroughly on this principle, then use it in forming Capital *R*, in the word *Reward*, and write the same word for at least 7 lines. Always when you change your copy, leave one blank line, and don't forget. Now affix the 3d kind of capital stem on the left of your selected line—then proceed to write the combination *Humhum* for seven lines, then change your word again for *Tuition* and so on through *this* and copies 8th, 9th, 11th, 12th, and 13th, and also Copy A.

You will find the *inferior* letters of the same name with the Capital Initial, embraced in the same combination, as in *Tuition*.

RULE 11TH. Capital Letters require bold and harmonious curves, and successive light and shade, *firstly* gained by the use of the dry pen, *secondly* by finger motion, *thirdly* by muscular, *fourthly* by Whole Arm Movement.


COPY 8TH. This is the direct capital *O*—the **7th and last principle**. Its width is $\frac{2}{3}$ its height, as indicated by the sloping and horizontal lines drawn through it. The curves equal on its left and right sides—first curve *light*, the 2d *shaded* and the curves close and even.

This principle is the lower part of *C* and *E*—the left of *D*—the right of *X*—the finish of *M* and *K*. *This*, and the *Capital stem* and *direct mark*, in their simple and compound use, form all the Capitals. Try this principle and the letters formed by it, first by Rule 12th and then by Rule 11th—and pass through its combinations by the instructions printed between these Rules. Remember each period forms a copy of itself; in Copies 7, 8, 9, 10, 12, and 13; A SINGLE WORD OR COMBINATION GENERALLY, SHOULD BE YOUR SOLE COPY—FOR SOME 7 LINES.

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
RULE 13TH. When you change from one copy to another, leave one blank line intervening, to form an agreeable page arrangement.

COPY 9TH. In this copy, the left half or commencing curves of the capitals, *U, V, W, Q,* is pointed to by the . Their left curves are the same as the closing curves of the Capital stem in Copies 7, 12, 13. In the 1st descending curve, draw the pen well to the left, to secure sufficient slope for the left part of these letters, and there will be no difficulty. The same *reversed cross curves* are the cap of *R, P, B*—they begin those of *T, F,* and are the left of *X,* and lower part of *Z*.

RULE 14TH. I'll study, observe, scrutinize, reflect and persevere.

Under this Rule having written through Copy 9th, word by word, and through the *figures*, one by one—then, write freely the *Specimen Copy*; keeping your letters at the same distance as in said Copy—gliding freely and easily across the paper, that your performance may have the easy grace of a practiced workman, and observe

RULE 15TH. In order to secure easy motion from left to right across the paper as well as proper combination, write as many letters as possible without lifting the pen.

COPY 10TH. This is an exercise on the 4th and 5th principles. You perceive that *o*, left open at the top forms *v* and the parts of *x* as indicated by the , are both very flat and light, and touch gently at or above their centre. Write freely on this copy, through the whole line without lifting the pen, till you can do so with ease. (See Card 1, letter h.)

COPY 11TH. In the combinations of this Copy you have an union of the five first principles of the Art embracing all its essentials except the capitals. This is a profitable exercise, to be much and often used. Notice what letters and marks are shaded and what are light—and write through the whole line without lifting the pen.

Should you fail at first efforts—the remedy's plain—
Tis to rest and take courage, and try it again.

COPY 12TH AND 13TH. Please write after the Capital Stems on the left of these copies—by *whole arm movement*, for several pages, under

RULE 16TH. Capital letters, when well formed by *whole arm motion* have a grace and ease that cannot be secured by any other movement.

In these lines let each period be your copy separately—keeping up the *page arrangement*.

COPY 7, 12, 13, E. In this *exercise* on these three copies three periods fill the line. Be careful not to place your *words* too far apart, nor make your *letters* any closer than in the Copy. Write this copy freely and frequently—leaving every 3rd, 5th or 7th line blank.

RULE 17TH. The *distance of words*, in composition, is equal to the width of small m; and between *periods* is doubled.

COPY 13 E. Is an exercise of all the principles excepting the 6th—in the word Commissioner. Four combinations cover the line. This exercise regulates the whole hand writing and should therefore be often practised after, under RULE 15th and also

RULE 18TH. Letters are *well arranged*, when all the letters that *rest on* the line are even and true at their base, and cover the lines, so that no part of the ruled line is seen *below the letters*, and no part of such letter below the line.

COPY A. This large specimen embraces many *SINGLE* copies and *exercises*, and as a whole embodies the whole system. Before you attempt the *whole* piece try it in *parts*. First rule a page or two up and down as on the left of copy A. and fill some column with the combination *Omens* some with *JAMES* and other with *Spain*, &c. Then write the combinations *Smullum*, *Immunion*, *Commission*, occupying two lines with *THESE*, as in copy A, and combine ALL by *whole arm movement*. (See 4th movement.) Then try the combination, and then m by an *upward* column and muscular combination. See 1st movement. Then the word *FINIS*, noticing closely the whole structure of capital F,— and afterwards by *properly* ruling, try the *whole* of copy A several times under

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RULES 18, 14, and 15. Bring into exercise a carelessly careful skill, and that will secure *good formations* and the *grace of ease*. You have in your set *FOUR* exercises, viz: A. 1, A. 2, B. and C. After the *two first* practice freely by *whole arm movement*, and then try A. again, under the noble rule embodied in the copy—*I'll try them again*. Practice through B and C without lifting the pen and then try A. again.

Now, dear friend, we have been more full in our hints and rules than we intended, yet can see nothing we can well spare from the directions submitted. Much more might be said, but we forbear, lest we lumber the mind too much by our anxiety to serve you. The copies and ALL THAT WE HAVE SAID about them has a MEANING, and trust you will so apprehend.

The more you study the instructions and rules submitted, the oftener you pass through the copies agreeably to them, the better will you be prepared to judge, that, "Writing should be a study as well as any other branch of Education,"—as well as to exert that skill in penmanship which

Shows itself in forms of noble ease,
Embodies sense—and has the power to please.

Your friends,

P. R. SPENCER.
V. M. RICE.

When these First Lessons in Writing are rendered familiar, the learner can avail himself of Spencer and Rice's more extensive System including Business Forms, to which this is an introduction.

Before the invention of the Art of Writing, the voice of wisdom perished, not merely with the sage by whom it was uttered but with the very breath of air on which it was borne. Art came to the aid of the natural capacity. It devised a method of imprinting on material substances intelligible signs,—not of *things* but of *sounds* forming the *names* of things; in other words, it invented the Art of Writing. The day before the invention of the Art of Writing—the voice of man in its utmost stretch, could be heard but by a few thousand—the day after its invention he stamps his thoughts on parchment, and they reach every city and hamlet of the largest empire. The day after its invention, Wisdom was endowed with the gift of tongues, and spake through this interpreter to all the tribes of kindred man. Then tradition expired.—Thought became imperishable and sprang forward to grasp the highest perfections of Immortal Mind.—EDWARD EVERETT.